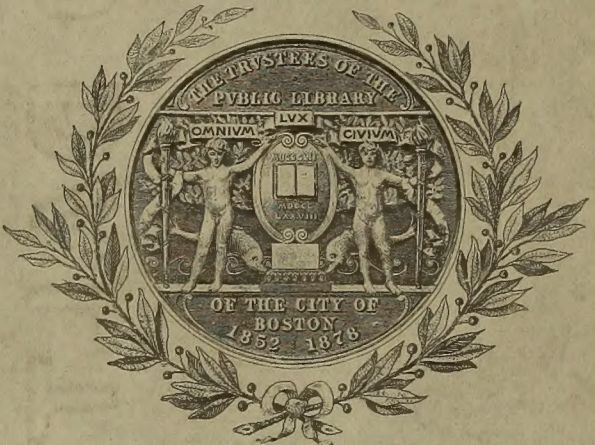


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А. СКРЯБИНЪ

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JEAN DEVILLE

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A. Scriabine

8052.1288

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pour grand orchestre et piano avec
orgue choeurs et clavier à lumières
Op. 60

Transcription pour 2 Pianos
à quatre mains par
L. SABANEIEW.

à Pr. $\frac{M. 6.50}{R. 3.}$

Teuerungszuschlag 100%

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① *cresc. fuscular, in veritate state of Karma-less humanity*

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A. Scriabine, Op. 60.
Transcription pour deux Pianos
à quatre mains par L. Sabaneiew.

Lento. Brumeux. M.M. ♩ = 60.

Piano I.

Lento. Brumeux. M.M. ♩ = 60.

Piano II.

(2) Awakening of the will to create

Fl. Ob. *plus animé*

C. ingl. *pp* *pp dim. pp* *ppp* *plus animé (Tromb. con sord.)* *mf* *Impérieux*

Trombe

I

II

Contemplatif. M. M. ♩ = 80. *peu à peu animé* *M. M. ♩ = 96*

Contemplatif. M. M. ♩ = 80. *peu à peu animé* *M. M. ♩ = 96*

pp *pp* *pp < poco* *pp < cresc.* *f* *impérieux* *Solo* *p* *mf*

(3) drawing conscious self

I
 II

Corni, *p* Fag.
 Con -

templatif. ♩ = 80.

I
 II

peu à peu animé
 Solo
 f impérieux

templatif. ♩ = 80.

pp *poco* *p* *cresc.* *sf* *p* *mf* *p* *mf*

I
 II

mf *p* *cresc.* *sf* *f*

2

Solo
Plus animé. Joyeux. ♩ = 112.

I

Trombe
Corni
f
mf

Plus animé. Joyeux. ♩ = 112.

II

f
pp

Plus lent. ♩ = 80.

I

5

Plus lent. ♩ = 80.

II

pp
m.g.
m.d.
p dolce espressivo

I

3

II

ppp
6
3

(5) "Alas, w. the stirrings of self-consciousness, come many perplexities, a vague desire for more intense life, an increase of fresh pristine joy. Langueur is also felt"

Plus animé. ♩ = 112.

7

I

II

avec langueur

Plus animé. ♩ = 112. 6

ppp

pp

I

II

Plus lent. ♩ = 80.

Plus lent. ♩ = 80.

Violini

ppp

ppp

ppp

p

I

II

ppp

ppp

6

I

m.d. *m.d.* *m.g.* *m.d.* *m.g.*

avec langueur

II

délicat, cristallin

Très animé, étincelant. M.M. 184.

I

m.d.

II

Très animé, étincelant. M.M. 184.

pp poco cresc.

"Human love springs forth in the wake of the Promethean gift!"

Solo

pp

I

II

mp *m.d.* *p*

poco rit. *a tempo*

pp *pp dolcissimo*

Clar.

Flauto

poco rit. *a tempo*

Oboe

Clar.

p *poco cresc.*

pp *poco cresc.*

I *pp*

II *mp* *pp* *m.d.*

The first system consists of two staves, I and II. Staff I begins with a piano (*pp*) dynamic and contains a complex melodic line with many accidentals. Staff II starts with a mezzo-piano (*mp*) dynamic and features a more rhythmic accompaniment. The system concludes with a trill in the right hand of staff II, marked *pp* and *m.d.* (mezzo-dolce).

I Solo *voluptueux* *f* *pp* *Quart. p dolcissimo*

II *p molto espressivo*

The second system continues with two staves. Staff I is marked *Solo* and *voluptueux*, starting with a fortissimo (*f*) dynamic and ending with a piano (*pp*) dynamic. It includes a quartet section marked *Quart. p dolcissimo*. Staff II provides accompaniment, marked *p molto espressivo*, and features a triplet in the right hand.

I Solo *pp* *p* *Quart. m.g.* *dolcissimo*

II *p espressivo* *pp*

The third system continues with two staves. Staff I is marked *Solo* and starts with a piano (*pp*) dynamic, moving to piano (*p*) and then mezzo-forte (*m.g.*) for the quartet section, which is marked *dolcissimo*. Staff II is marked *p espressivo* and concludes with a piano (*pp*) dynamic. Both staves feature trills in the right hand.

Quart. *p cresc.*

dolciss. pp

4

8

p cresc.

tr

avec délice

f

pp

pp

b Flauti, Clarinetti

m.g.

molto espressivo

f

pp

tr

avec un intense désir

En animant.

Quart.

Corni consordini

mf

p m.g.

avec un intense désir

En animant.

mf

3

cresc.

I

cresc.

f impérieux

pp

II

ffp

f pp poco cresc.

$\text{♩} = 92.$

Avec émotion et ravissement.

I

p

avec langueur

pp

II

p

pp

$\text{♩} = 92.$

Avec émotion et ravissement.

I

m.d.

m.g.

Voilé, mystérieux.

pp

marcato

mp

II

ppp

pp

pp

The musical score on page 13 is divided into two systems, each with two staves (I and II). The first system (top) features a piano part with a treble staff containing trills and triplets, and a bass staff with a similar texture. Dynamic markings include *ppp*, *p*, and *mp*. The second system (middle) continues the piano part with similar textures and dynamics, including *pp*, *ppp*, and *mf*. The third system (bottom) introduces a violin solo in the first staff, marked *Violino solo* and *pp*, and a bass clarinet part in the second staff, marked *Bass-Clarinet*. The bass clarinet part includes a triplet marked *Fagotto 3*. The score is filled with intricate musical notation, including slurs, accents, and various articulation marks.

Solo M. M. ♩ = 80. thème large majestueux

I

mp p

accomp. fougueux

M. M. ♩ = 80.

II

pp p

Clarinet.

M. M. ♩ = 80.

poco

I

pp

II

pp p

Corni

M. M. ♩ = 80.

poco

I

cresc.

II

m.d. 5 m.g.

poco p

I

II

Violini V

f *cresc.*

Avec enthousiasme.

m.d. *m.g.* *tr*

I

II

ff

cresc. *m.d.f.* *m.g.* *tr* *m.g.* *dim.*

I

II

p *dolce* *m.g.*

limpide *pp* Arpe, Flauti

Corni

limpide *pp*

led.

Sourd, menaçant.

Corni

Tromb. con sord.

mf

pp

3

pdolcissimo

I

Sourd, menaçant.

Viol. solo

pp

dolcissimo

II

Solo

étrange, charmé

pp

cresc. -

f

rythme brisé

3

I

II

I

II

I

II

Clar. b
Fag. *pp*

Oboe *pespress.*

pochissimo

p

I

II

pochiss.

cresc.

pochiss.

p

I

II

Arpa *pp*

m.g.

m.d.

Violini *pp*

m. d. *Onduleux.*

ppp *m.g.* *m.g.* *Onduleux.* *tr*

ossia *pp* *p*

ossia *pp* *p*

tr *(h)* *(h)* *(h)* *(h)*

tr *(h)* *(h)* *(h)* *(h)*

Staff I: Melodic line with notes, rests, and a trill (*tr*). Dynamic markings include *m.g.* and *m.d.*

Staff II: Piano accompaniment with dense chordal textures in the right hand and a bass line in the left hand.

Trill fingering: 8, 7, 5, 3

Staff I: Melodic line with notes, rests, and a trill (*tr*). Dynamic marking includes *m.d.*

Staff II: Piano accompaniment with dense chordal textures in the right hand and a bass line in the left hand.

Trill fingering: 8, 7, 5, 3

I

mp *cresc.*

II

I

Solo

pp

12

pp

12

ppp

pp

12

3

II

Violini

f *p dolcissimo*

ppp

6

I

12

3

pp
m.g.#
m.d.

Fl. Ob. Clar.

ppp

p

I

m.d.

pp

m.d.

m.d.

II

p

I

ten.

Cornet

p

Solo

3

3

Fl. Celesta.
espress.

p

poco

ppp

poco

ppp

ppp

p

Arpa, Flauti *limpide* Tromb. con sord. *limpide*

I *pp* *m.g.* *p* *fp* *f* *p*

Corni

p *limpide* *limpide*

II *pp* *sfp* *pp*

Tromb. con sord. *f* *p* *mf* *p*

I *fp* *ppp* *pp* *mf* *p*

Corni con sord. Tromb. con sord.

II *sfp* *ppp* *mf* *pp*

très accentué Solo *mp* *cresc. poco a poco*

I *con sord.* *mf* *mp* *pp*

II *pp* *pp* *pp* *pp*

Corni

Oboi Clar. Solo Ob. Cl. Solo

m.g.

I

II

pp

Impérieux.

Corni con sordini

f

I

II

Red. * *Red.* *

Tromb. Solo

f *con sord. mp* *cresc.*

I

II

pp

Ob. Cl. Solo

The first system of the score consists of two staves, I and II. Staff I contains a complex melodic line with several quintuplets (marked '5') and a solo section for the Oboe and Clarinet (labeled 'Ob. Cl. Solo') featuring sixteenth-note runs and sixteenth-note chords (marked '6'). The dynamic marking is *mf*. Staff II provides a rhythmic accompaniment with triplet patterns (marked '3') and various rests.

Ob. Cl. Solo

The second system continues the musical themes. Staff I features a solo section for the Oboe and Clarinet (labeled 'Ob. Cl. Solo') with sixteenth-note runs and chords (marked '6'). The dynamic marking changes to *f*. Staff II continues with rhythmic accompaniment, including triplet patterns (marked '3') and *pp* (pianissimo) passages.

Tromb. Tromboni e Tuba

The third system introduces the Trombone and Tuba parts. Staff I is for the Trombone (labeled 'Tromb. Tromboni e Tuba') and features triplet patterns (marked '3') and a *f* (forte) section. Staff II provides a rhythmic accompaniment with triplet patterns (marked '3') and dynamic markings such as *mf*, *sfp*, and *sf*.

I

trm trm trm

mf

f

m.d.

m.g.

m.g.

m.g.

5

8

II

mf

f

3

3

3

3

I

Corni

f

5

tr

II

m.d.

m.g.

f

I

ff

f

Solo

II

fff

pp

3

6

Fl. *subito pp* *m.d.* Fl. Cl. *m.g.* *m.d.* *m.d.* Fl. Cl. *m.g.* Solo *f* *m.d.*

Fl. Ob. Cl. *m.g.* *mf* Corni *marcato* *Avec défi, belliqueux.* $\text{♩} = 60$ *mf* *il tema*

Corni con sord. 3 Tromboni e Tuba *marcato*

Avec défi, belliqueux. $\text{♩} = 60$ *mf*

orageux

orageux Corni senza sordini

I *Solo*
mf

II *tr*
md. *pp*

I *Viol.* *Flauti* *Viol.* *Flauti*
f *pp* *pp* *pp*
mg. *mg.* *pp*

II *ppp* *Cor. marcato* *md.* *mg.* *p*

I *pp* *tr* *Cor e. sord.* *mf*

II *tr* *mg.* *p*

orageux *tr*

I

orageux *tr* *m.d.*

II

Tromb.e Tuba *m.g.* *tr* *Cori* *m.g.*

I

II

tr *m.g.*

plus animé *f* *m.d.* *tr* *déchirant, comme un cri* *sfp*

I

plus animé *sfp* *sf* *ff* *sf* *f* *mp* *sf* *déchirant, comme un cri*

II

I

mp cresc.

f

m.g.

7md.

subitement très doux

p

II

mp cresc.

f

mp

pp

p

p

p

subitement très doux

trm

trm

trm

I

sfp

mp cresc.

f

m.g.

trm

trm

trm

très doux

II

mp

sf

mp cresc.

f

mp

p

p

p

très doux

trm

trm

trm

I

de plus en plus animé

f

mf

f

trm

trm

trm

II

de plus en plus animé

f

p

mp

p

p

f

p

The musical score is arranged in three systems, each with two staves labeled I and II. The first system is for two trumpets. The first staff (I) begins with a *pp* dynamic and features a melodic line with a triplet of eighth notes and a sixteenth-note triplet. The second staff (II) provides a rhythmic accompaniment with eighth notes. The second system is for the Camp. Flauto and Trombe. The first staff (I) is for the Camp. Flauto, starting with a *mf* dynamic and a *cresc.* marking, and includes a tempo marking of *M. M. ♩ = 144*. The second staff (II) is for the Trombe, starting with a *mf* dynamic and also including the *M. M. ♩ = 144* marking. The third system continues the instrumental parts with various dynamics and articulations.

The image displays a musical score for two systems, each consisting of two staves labeled I and II. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The first system (top) features a complex melodic line in staff I with a sextuplet marked 'm.d.' and a triplet marked 'm.g.'. Staff II provides a rhythmic accompaniment with various articulations. The second system (middle) begins with a forte 'sf' dynamic in staff I, followed by a sextuplet and a triplet. The third system (bottom) continues the melodic and rhythmic development, with a sextuplet and triplet in staff I. The score is densely notated with various musical symbols, including slurs, accents, and dynamic markings.

cresc. molto

cresc.

f

ff m.g.

md.

8

6

cresc.

ff m.g.

avec une joie éteinte

dim.

f

dim.

p

pp

avec une joie éteinte

pp Vcelli

The musical score is arranged in three systems, each with two staves for Violin I (I) and Violin II (II). The first system includes a 'cresc. molto' marking and a 'cresc.' marking. The second system features a 'cresc.' marking and a 'ff m.g.' marking. The third system includes 'avec une joie éteinte' markings and dynamic markings 'dim.', 'f', 'dim.', 'p', and 'pp'. There are also numerical markings '8' and '6' above the final measures of the first system.

I

sf

p

m.g.

ppp

m.d.

trm

m.g.

m.d.

I

pp

mf

trm

I

pp

p

pp

Cl. #

Viol. solo

Fag.

M.M. ♩ = 56
Suave, charmé

I

Flauti *p*

Oboe *p*

II

M.M. ♩ = 56
Suave, charmé

V. Solo.

m.d. *m.g.* *m.d.* *m.g.*

I

Fl. *tr* *tr* *tr* *tr*

Ob. *tr* *tr* *tr* *tr*

II

m.g. *m.d.* *m.g.*

I

Tr. con sord. *mf*

Fl. *tr*

Solo *pp*

Oboe *molto espr.*

Solo *ppp*

pp

II

m.d. *pp*

Cor. ingl. *m.g.* Solo *m.d.* Flauti *tr* Oboi *tr*

Celesta *m.d.* V. Solo *m.d.*

pp *m.g.* *m.g.* *m.g.*

Fl. *tr* Ob. *tr* Fl. # *tr* Ob. # *tr*

m.g. *m.g.* *m.d.* *m.g.*

Tr. con sord. *mp* Fl. # *tr* Solo *tr* Oboe *p espr.*

m.g. *m.d.* *pp*

$\text{♩} = 72$
étincelant

Solo *Camp.* *Solo* *Camp.* *Solo*

pp

pp *m.g.*

The first system of the musical score consists of two staves, labeled I and II. Staff I contains a complex melodic line with many sixteenth notes and slurs, marked with 'Solo' and 'Camp.' (Crescendo) above it. The dynamic is 'pp' (pianissimo). Staff II provides a harmonic accompaniment with a steady eighth-note bass line and chords in the treble clef. The dynamic is also 'pp', with 'm.g.' (mezzo-grosso) appearing later in the system. A tempo marking of $\text{♩} = 72$ and the instruction 'étincelant' are at the top.

De plus en plus animé.

Camp.

De plus en plus animé.

The second system continues the piece with two staves, I and II. The tempo and dynamics increase, marked 'De plus en plus animé.' and 'Camp.' (Crescendo). Staff I features more intricate melodic patterns with slurs and fingerings (e.g., '5'). Staff II continues the accompaniment with a consistent eighth-note bass line. The overall texture is more active and rhythmic.

Musical score for two piano parts, I and II. Each part consists of a treble and a bass staff. Part I features a melodic line in the treble and a supporting bass line. Part II has a more active treble line with many sixteenth notes and a steady bass line. The key signature has two flats, and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings like *m.g.* (mezzo-giochi).

Musical score for two parts, I and II. Part I includes dynamic markings such as *ppresc.*, *f*, and *ff*. Part II is marked *f* and includes the instruction *Tromb.* (Trombone). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Performance instructions like *m.d.* (mezzo-dolce) are present. The key signature has two flats, and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings.

The image displays a musical score for two systems, each consisting of three parts: I, II, and Ossia I. The notation is written on staves with various musical symbols including notes, rests, and dynamic markings.

System 1:

- Part I:** Features a treble clef staff with notes and rests, and a bass clef staff with notes and rests. Dynamic markings include *ff* and *tr*.
- Part II:** Features a treble clef staff with notes and rests, and a bass clef staff with notes and rests. Dynamic markings include *ff* and *tr*.
- Ossia I:** Features a treble clef staff with notes and rests.

System 2:

- Part I:** Features a treble clef staff with notes and rests, and a bass clef staff with notes and rests.
- Part II:** Features a treble clef staff with notes and rests, and a bass clef staff with notes and rests.
- Ossia I:** Features a treble clef staff with notes and rests.

First system of musical notation, measures 1-12. It features two staves labeled I and II. The music includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. A tempo marking of $\text{♩} = 12$ is present. Dynamics include *p* and *cresc.*. Fingerings such as 3, 5, and 6 are indicated. A trill is marked with a 'v' above the note.

Second system of musical notation, measures 13-24. It continues the two-staff format (I and II). The music features more complex rhythmic figures and trills. A trill is explicitly labeled 'Tr.'. Dynamics include *p* and *cresc.*. Fingerings are indicated throughout.

Third system of musical notation, measures 25-36. It includes the two-staff format (I and II). The music features trills and dynamic markings such as *f* and *cresc.*. The tempo marking *Victorieux.* is repeated. Fingerings and articulation marks are present.

I

II

ff *f*

I

II

f *cresc.* *ff* *f*

f *cresc.* *ff* *f*

I

II

Ped. *Ped.*

Recap

M.M. = 80
Sublime.

f ma dolce *p* *f*

f ma dolce *p*

Solo

R.M.V. 240

Impérieux.

I

II

I

Corni Fag.

f ma dolce

Solo

II

f ma dolce

I

II

I

II

ff

mp *cresc.* *sf* *f*

I

II

Tromb.

Corn.

m.g. *pp* *poco cresc.*

$\text{♩} = 184-176$
Très animé

I

II

Solo

p

Fag. 3

40

poco rit. *a tempo*
dolciss.

II *poco rit.* Fl. *a tempo* Ob. 3

I *p* *poco cresc.*

II Cl. 3 *p* 3 *p* 3

De plus en plus lumineux et flamboyant. Solo *poco cresc.* *p* *pp* *mp* Fag. Contrafag. Celli

II *De plus en plus lumineux et flamboyant.* *m.g.* *pp* *p* *mp* Tromb. Viol. 3

I

tr. #
Solo
ppp Celli Fag.
mp
p

II

Ob.
Trp.
mp
m.d.
pp
Cl.
Trp.
3

I

pp

II

mp
sf
pp

I

II

mp

I

pp p

II

p pp

Trp. Viol.

I

pp p mp

Solo

II

pp mf mp

Ob. Oboe

I

flot lumineux

pp 5 6 6 5

II

flot lumineux

pp p

p

pp

f *p* *cresc.*

mf *pp*

ff *aigu, fulgurant*

cresc. *f* *faigu, fulgurant* *Trp.*

457

8

I

II

Trp.

I

II

pp

tr

I

II

mp

p

tr

Musical score for the first system, featuring two staves (I and II). Staff I contains a melody with triplets and dynamics *mf*, *f*, and *ff*. Staff II contains a bass line with dynamics *f* and *ff*, and a *cresc.* marking. A *Quart.* marking is present above the first measure of staff I.

Musical score for the second system, featuring two staves (I and II). The tempo is marked *Extatique* with a quarter note equal to 92 (♩ = 92). The instruction *Tutti, Coro* is present. Dynamics include *pp*, *m.g.*, and *mp*. The score includes triplets and a five-measure phrase.

Musical score for the third system, featuring two staves (I and II). The tempo is marked *Extatique* with a quarter note equal to 92 (♩ = 92). The instruction *Tutti, Coro* is present. Dynamics include *pp*. The score includes a six-measure phrase.

Musical score for the fourth system, featuring two staves (I and II). Dynamics include *p* and *pp*. The score includes triplets and a five-measure phrase.

I

II

m.g. *m.g.* *m.d.* *mp*

pp *mp*

trmm *trmm* *trmm* *trmm*

5 3

I

II

m.d. *m.g.* *mf* *sfp* *fp* *pp*

animé ♩ = 104

trmm *trmm* *trmm* *trmm*

5 3

étincelant

animé ♩ = 104

Trp. *f* *sfp* *pp*

Camp. *étincelant*

I

II

cresc. *cresc.*

De plus en plus large.

De plus en plus large.

♩ = 52

♩ = 52

trmm *trmm* *trmm* *trmm*

62 84

62 84

Ped.

501

Avec un éclat éblouissant. M. M. $\text{♩} = 46$

I

ff *f* *Campana*

II

ff *f* *marcato il tema* *m.g.*

I

II

m.g. *m.d.* *m.g.*

I

II

m.g. *m.d.* *m.g.* *m.d.*

I

II

m.g.

m.d.

8

tr

Detailed description: This system contains the first system of music. Part I (top) features a treble clef with a melodic line containing trills and slurs. Part II (bottom) consists of two staves: the upper staff has a treble clef with chords and slurs, and the lower staff has a bass clef with chords and slurs. Dynamics include *m.g.* and *m.d.*. A fermata is present over the final chord of the system.

I

II

m.g.

m.d.

m.g.

m.d.

mf

m.g.

8

tr

Detailed description: This system contains the second system of music. Part I (top) continues the melodic line with trills and slurs. Part II (bottom) continues the accompaniment with chords and slurs. Dynamics include *m.g.*, *m.d.*, and *mf*. A fermata is present over the final chord of the system.

I

II

m.g.

m.d.

8

tr

Detailed description: This system contains the third system of music. Part I (top) continues the melodic line with trills and slurs. Part II (bottom) continues the accompaniment with chords and slurs. Dynamics include *m.g.* and *m.d.*. A fermata is present over the final chord of the system.

I *ppp* *f* *pp*

II *f* *dolcissimo*

Violino Solo

54 *accel. molto* *f*

II *accel. molto* *f*

Coda *Solo aile, dansant*

I *Prestissimo. M. M. ♩ = 192*

II *Prestissimo. M. M. ♩ = 192* *pp*

Violini

Solo

pp

pp Cl.

flot lumineux

flot lumineux

cresc. -

p

pp

cresc. -

pp

I *flot lumineux*

II *flot lumineux*

I

II *cresc.* *mp* *p*

I *p cresc.* *f* *pp*

II *mp cresc.* *f* *pp* *trium ad lib.*

I

II

Viol. Solo

I

pp

II

I

flot lumineux

p

cresc.

II

flot lumineux

cresc.

I

II

I

II

I

II

Dans un vertige.

I

pp f p Ob.

II

Dans un vertige.

I

cresc. Ob.

II

cresc.

I

f pp mp Violini

II

f pp mp

8

I Violino

II

mp *pp*

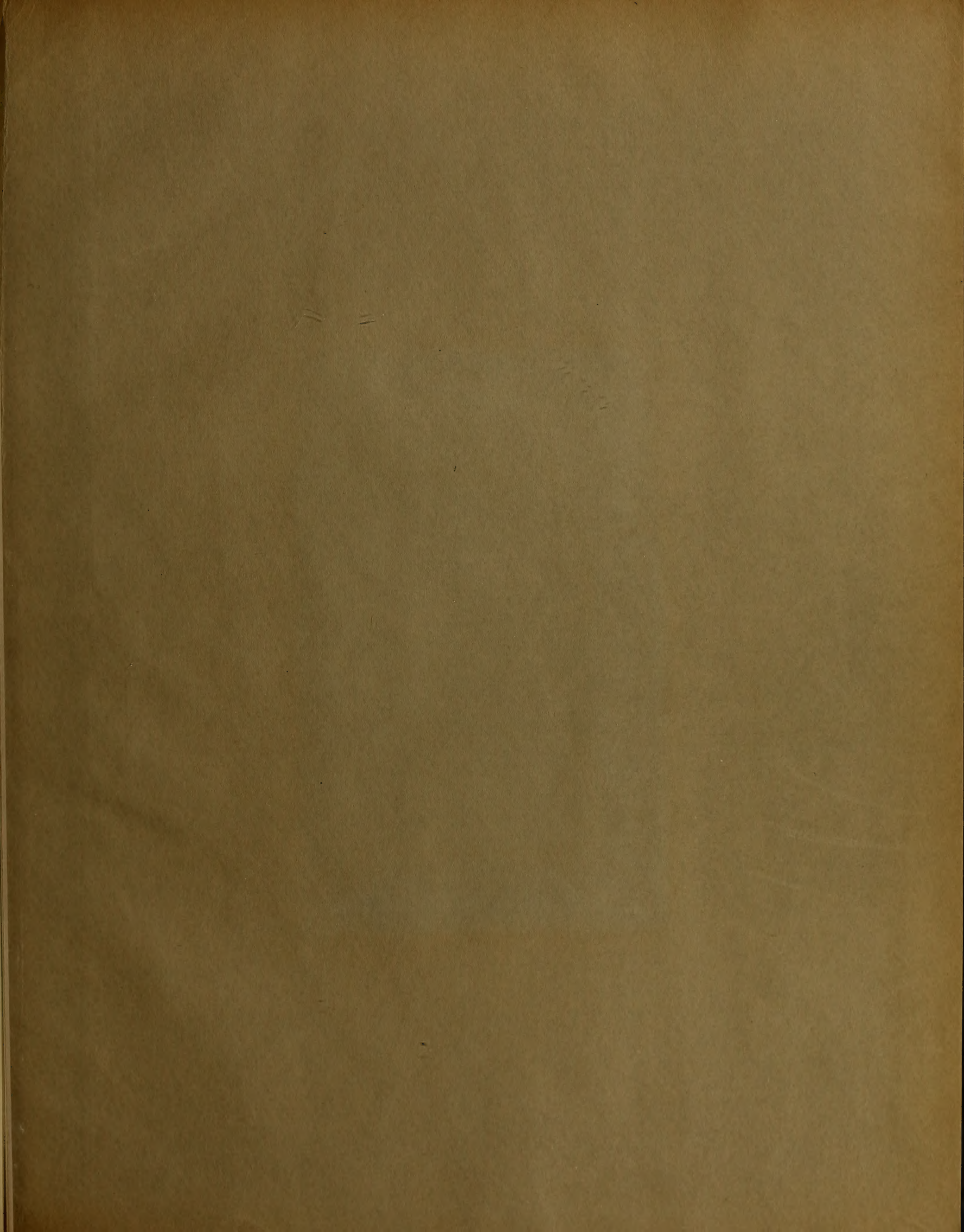
I *pp cresc. Camp.*

II *pp* *Camp.* *5 Trp.* *Tromp. e Tuba* *f marcatisimo*

Red.

I *cresc.* *fff*

II *cresc.* *fff*





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